

of the United States in an open and frank manner and were dismissed in the same simple style. Having expressed our thanks for his promptness and dispatch in revoking Grant's order the President gave utterance to his surprise that such an order should have been issued. 'I don't like to see a class or nationality condemned on account of a few sinners,' he said. The President fully convinced us that he knows no distinction between Jews and Gentiles and that he feels no prejudice against any nationality and especially against the Israelities. We had little chance to say anything, the President being so splendidly eloquent on this occasion. He spoke like a simple, plain citizen and tried in various forms to convince us of the sincerity of his words on this matter."

It was thus that the Jewish people came to praise and love Abraham Lincoln.

In San Francisco, on Saturday, April 16, 1865, just as Rev. Elkan Cohn of Congregation Emanuel was ascending his pulpit to preach the customary sermon, a dispatch was handed to him. Reading it he was so overcome that he burst into tears and sank to the floor almost senseless. Soon recovering his composure, Rev. Cohn announced in broken syllables to the congregation the news of the assassination of Abraham Lincoln. The entire audience was moved to tears. And then Rabbi Cohn spoke: "I am scarcely able to command my feelings, and to express before you the sad calamity that has befallen our beloved country. Who would believe it? Our revered President Abraham Lincoln, the twice anointed high priest in the sanctuary of our Republic has befallen a bloody victim to treason and assassination and is no more..."

Lincoln had died on the Jewish Sabbath, and the first pulpit utterances upon his death were heard in the synagogues throughout American. Large Hebrew congregations marched in the funeral proceedings in the northern cities. And, at the Broadway Synagogue in Cincinnati on April 22, 1865, Rabbi Max Lilienthal promised in the name of the late President: "We will stand firm to our Government and our flag, till the work thou hast so gloriously begun shall be brought to a still more glorious end. Smile on! They cannot bury the principles thou has bequeathed us; thy name shall be as immortal as the Truth of thy teaching. Abraham Lincoln, friend of the people, the poor and the slave, farewell!"



IDYLLWILD CAMP

"Ain't I Rock Candy?" sang the "Alabama lads and lassies" as they do a rollicking Southern singing dance on the enchanting Idyllwild Campus where once again the Southern Californian Federation will sponsor their annual camp with outstanding names on the faculty. Dates will be July 10-17, a whole week of vacation and fun. For details write to Elma McFarland, 177½ N. Hill Ave., Pasadena 4, Calif. (Foto Rene Sheret.)

Some Facts About the Ukrainians

The people of the Ukraine were competent farmers even in the sixth century; they were renowned for their poultry and their honey. Their family life has been called exemplary by all who ever visited the Ukraine.

Their culture came from Byzantium, and their priests were good teachers. In the early middle ages, when learning in the rest of Europe was confined to the monastic institutions and the church, even the women and children of the Ukraine could read.

The people of the Ukraine bore the brunt of the Asiatic Tartar invasions and the land was ravaged by fire and sword. The Tartars were followed by the Turks. Undaunted by their misfortune the Ukrainian farmers formed Cossack organizations which raided Turkish villages, freed the slaves and even attacked Turkish cities. Their fight against the Turk excited the imagination of the peoples of Europe who were then threatened, and many Germans, Scots and Irish joined the Cossack bands. There are still Ukrainians with Irish, German and Scottish names. These Cossacks roamed the countryside and harassed the Turks at every opportunity.

In 1750 there were over 800 schools in the Ukraine; in 1875 after a hundred years of Russian rule, not one was left in the Western Ukraine.

The Ukrainian language which had at one time even served as the official language of Lithuania, was suppressed and the use of Ukrainian in print was forbidden by law.

In 1884 Russia passed a law against the importation of Ukrainian books from abroad, and in 1895 forbade the printing of Ukrainian books for children.

The Ukrainians tried to keep alive the story of their people by innumerable story-telling songs and dances.

While the Ukrainian songs are songs expressing moods, each dance is symbolic and each dance tells a story. Right under the noses of the Russian officials the Ukrainians could tell with their feet what it was forbidden to say by word of mouth.

Zhuravlee is a wedding dance in which the dancers, representing cranes, fly high over the mountains and the plains and the ocean to the land of promise. (NOTE: It is believed that Zhuravel had its origin in ancient Egypt. VFB).

Arkan was danced in honor of the daughter of the sun god a thousand years ago, and its eight pointed figure is still the emblem of the goddess Atar.

The Chumak is the dance of the Cossack salt traders who travelled from the Ukraine to Greece with their ox teams, carrying news from one village to another, conveying their news by means of gestures where the spoken word was dangerous.

The Sword Dance of the Zaporozhian Cossacks, besides being one of the most dashing and intricate folk dances in the world, is a tribute to the Cossacks who saved Europe from Turkish rule.

Immediately upon hearing about America thousands of Ukrainians decided to come here. Since their passports were either Russian or Austrian no one can say how many Ukrainians actually entered this country in the early years. We do know though, that a million and half people of Ukrainian ancestry are living here today.

We owe at least a part of our daily bread to the Ukrainian farmers who brought the first Winter wheat to this country and made possible the opening up of the great wheat fields of the Northwest.



ETHNIC DANCES FROM SLAVIC COUNTRIES

On Sunday, Nov. 28 in the afternoon San Francisco saw the second annual program of Slavic dances. As in last year's case, the program was still of a very high caliber, beautifully choreographed dances based on the folk for stage purpose. Of the bona fide folk dances were found only in the Serbian group. The Croatian, Russian, Ukrainian and Polish dances followed authentic patterns, tho choreographed. The best number of the entire program was the Oberek "Zwiczajny" (Should be spelled "Zwyczajny", meaning: ordinary.) With the Lowicz costumes it makes truly a picture to behold. It is no doubt the most ethnic and best choreography of Mr. Jokowsky. His Krakowiak is still most irritative. The dancers are excellent and nothing wrong with the choreography but it is a wrong polka step such as never seen among Poles, unless on a ballet theatre. The Polonaise to Kukuleczka was very delightful. Most charming were the Romanian numbers, tho not a Slavic country—and a minority of Slavs in Romania makes no more Slavic than United States Lithuanian because there are here a million and a half Lithis in this country. Auashului will always delight viewers no matter how often it will be seen. The Ukrainian and Russian dances were done with skill and agility. The Vranjanka variation for women was cute. The costumes were colorful and genuinely regional. Miriam Lidster's voice, who acted as a commentator, was very pleasant to the ear, and a good job done. All dancers are highly disciplined and excellent performers and the material is good concert stuff, good enough for travel on a demonstrational tour.

SANTA MONICA FESTIVAL OF THE BELLS

Once again Santa Monica had a successful festival on December 12th. The hall proved much too small and the galleries for spectators insufficient. But all had a grand time. The program was very varied with no duplications of resemblance. Even tho there were two Macedonian groups, yet, they differed vastly in style and contents: Don Landauer, Chris Tasulis and Francine Zeran did their charming Khoriatikos of the mime style portraying a triangle scene and sword battle, while the VILTIS dancers did ordinary Macedonian folk horos: Pajduška, Idam Ne Idam and Cigansko. Al Pill's Los Angelenos debuted with a choreographed Mexican Polka, which was in good style and like watching a Jarabe set to a Polka—meaning, that it was very Mexican. The Hawaiian dances left everyone cold. Zdenka Politeo's Kolo group did a good job with their presentation of four numbers, which number was followed up by a well executed Bujnovačko Momačko Kolo done by Gordy Engler and two girl partners. The Mexican Las Espuelas was good but a little "night clubbish". The same dancers, David and Julitte Bernal, were then joined by Lee Anderson to do excellently a Paso Doble. To do well a Spanish dance and to coordinate it with castanet playing is not the easiest form of dance and this trio did it most creditably. After the Khoriatikos (mentioned above) followed the dream waltz of a sextette trained by Michael Brigante. They already earned a good reputation as fine dancers even when doing a bawdy Apache. Their dream waltz was tastefully choreographed and expertly presented.

After the Macedonian Horos, performed spiritedly, the Gandy Dancers did a terrific job with their Ukrainian

Kolomejka. The last and rare presentation for the afternoon was the Polynesian group. The girl, no doubt, was an Islander, for she danced genuinely. Her ripples were terrific. The dance with the uli-ulis (feathered gourds) and danced with a Caucasian lad, was particularly good. Sixty well balanced and well selected number were on the program for general dancing and the spirit was very festive. Another feather for the hat of the Santa Monica Folk Dancers.

KOLO JAMBOREE IN NEW YORK

Our 5th Koló Jamboree was held Thanksgiving week end at the Fashion Institute High School Gym. We couldn't help but think how the idea spread so that in California they too were having a Kolo Jamboree at the same time. . . . hands across the continent. We are Kolo-nizing America! As Michael says.

The gym holds about 500 dancers and they came from all parts of the country: Chicago, Detroit, Buffalo, Tennessee, Minnesota and big delegations from Ted Sanella's Boston Group, David Rosenberg's Washington (D.C.) group, Peg Rubin's Albany group and Ether Wach's Paterson (N.J.) group.

The Banat Tamburitza Orchestra (which records for the Folk Dancer label) played their hearts out for us. We alternated with three kolos and some folk dances. The stunning decorations were prepared by practically all dancers under the chairmanship of Ed Moose and Rowena Gurner. A 2 foot wide frieze of peasant embroidery circled the hall. Every now and then it was broken up by huge reproductions of wall hangings copied from originals. The centerpiece was a huge tamburitza with flowers and ribbons in the keys out of which flowed streamers bearing the titles of the kolos we did.

Of course, Friday night was the big night but it was followed by two more days. Saturday afternoon we had Dick Crum and what a beautiful job he did for the work shops. He is really the top in kolos and Yugoslav dances as far as we are concerned. An excellent researcher, beautiful dancer, good teacher, linguist, and modest as can be. Dick taught Saturday and Sunday new Bosnian Slovenian and Croatian dances . . . incidentally, we have just recorded them and they will be ready in about a month. The highlight was the talk Dick gave about his experiences in Yugoslavia. He talked for about an hour and a half, and we could have listened to him for five times as long.

Sunday my good mother cooked by herself a typical Yugoslav supper for 130 people . . . that is all we can accomodate here at Folk Dance House. The "cevapcici" were delicious. Then we had a fashion show of Yugoslav costumes.

During the workshop we did some teaching, too, and so did Ted Sanella with his contras and David Rosenberg did some Arabic dances. Dr. Goranin of the Yugoslav Embassy was down again and said the Kolo gets better each year.

Mary Ann Herman

SAN FRANCISCO KOLO JAMBOREE

After reading the Herman report on their Jambore I can add "ditto" to John Filcich's Kolo Jamboree. The events were practically the same except that different people took part and the locale was on the West Coast. The main teachers were Vyts Beliajus and Anatole Joukowski plus John Filcich and Anthony Bazdarich. The largest delegations were from Seattle, Washington and Los Angeles with many coming from various Oregon cities, Nevada, and California as far south as San Diego. There were pre-Kolo festivals, starting with Thursday and